

The University of the Arts
Schools of Music and Dance
present.....

carminaburana



School of Dance, Susan Glazer, Director
School of Music, Marc Diccianni, Director

*performance endurance pre
vity energy point arabesque emotion dedication
titude plie grace poise concentration control str*

THE MERRIAM THEATER

April 15 & 16, 2005

UArts



THE UNIVERSITY
OF THE ARTS

School of Dance Production Credits:

Production Director: Susan B. Glazer

Production Associate: Maria Urrutia

Costume Designer: Tina Marie Green-Heinze

Lighting Designer: Jay Madara

Stage Manager: Travis Mesman

Program Cover & Design: Jessica Waters

School of Music Production Credits:

Production Director: Marc Dicciani

Musical Director: Jeffrey Kern

Conductor: Jeffrey Kern

Production Associates: Michelle Wall, Edwin Wills

Technical Direction: Richard Lawn

Sound: Keith Regan, Michael Johnson

Programming: David Hartl

THE UNIVERSITY OF THE ARTS

The School of Dance offers professional training leading to a four-year BFA degree in Ballet, Modern, or Jazz; or in Performance/Dance Education; or to a two-year Certificate. Our aspiring young artists are prepared to pursue careers in performance, teaching or choreography. Recognizing the changing parameters of our art form, we encourage and support individual student creativity and provide the knowledge and skills necessary for graduates to manage their future careers. Former students of the School of Dance have gone on to perform with such prominent companies as Alvin Ailey, the Joffrey Ballet, Philadanco, Jose Limon Dance Company, Bejart, and Momix. They have also appeared in Broadway productions of Fosse, Fame, 42nd Street and Movin'On. Alumni have become dance teachers in high schools, colleges, and private dance studios. Graduates have found numerous choreographic opportunities in companies throughout the world and several have established their own companies.

The School of Music at The University of the Arts is distinguished by its emphasis on Jazz and American music idioms. The School offers Bachelor's and Master's degrees in Jazz Studies, and a Master of Arts in Teaching in Music Education. There are three large ensembles, and more than 40 small jazz groups and specialty ensembles performing all styles of traditional, contemporary, and latin jazz. Faculty include world-renowned artists Jimmy Bruno, Charles Fambrough, John Fedchock, Tim Hagans, Jeff Jarvis, Pat Martino, John Swana, and Gerald Veasley. Alumni include Stanley Clarke, Kenny Barron, Robin Eubanks, Gerry Brown, Lew Tabackin, and TV/Film composers Edd Kalehoff and John Davis. Recent guest artists include Patti Austin, Jack DeJohnette, Kurt Elling, Jon Faddis, Chris Potter, McCoy Tyner, Dave Weckl, and The Yellowjackets.

The Schools of Music and Dance collaborate regularly in performances at The University of the Arts. We thank you for sharing this evening with us and we hope you enjoy the program.

Please note that all photography, videography and sound recordings are strictly prohibited. Thank you for your cooperation.

SAND AND TEARS

A parody of extreme emotions based on ordinary people.

Choreography: Ronen Koresh

Music: DJ Nadar

Dancers:

Danielle Aviezer, Amanda Bay, Abby Borzewski, Patrice Caron, Robyn Cohen, L'Orelia Davis, Richard Dieter, Lindsey Dwyer, Ashley Harris, Jesse Jones, Jessica Kroboth, Teneise Mitchell, Erin Royston, Catherine Scanlon, Rachel Spada, Frances Stohlman, Danielle Torre, Hope VanSas, Nathaniel Wade

JEU D'MAIN, JEU D'VILAIN

Direction in the darkest night, wave of hope, passion for life, path of glory

Sens au Coeur de la nuit, l'onde d'espoir, ardeur de la vie, sentier de gloire

-from the film "Les Chorister" "The Chorus"

Choreography: Myriam Herve-Gil

Music: Montage from The chorus and Scottish Children songs

Edited by: John Luna

Dancers:

Brook Chaffee, Ashley Harris, John Luna, Eric Morgan, Molly Root, Andrea Siekavizza, Zach Svoboda, Joshua E. Wright

"ANYTHING YOU DO TWO TIMES, YOU WILL DO THREE TIMES"

The title is a traditional Wolof saying from Senegal, West Africa. The implications of its moral served as the foundation for the structuring of the work. Much of the material for the dance was generated with the dancers. It was my desire to provide an opportunity for the dancers to push and explore the possibilities, freedoms and vulnerabilities of "performance activities" vs "movement social activities" in front of an audience.

Choreography: Reggie Wilson

Music: Traditional spiritual Baptist

Dancers:

Eric Bean, Kyle Clark, Paige Colas, Lindsay Delooze, Joi Favor, Melissa Godbout, Kate Lawrence, Lia McPhearson, Darian Moore, Kandace Nunn

INTERMISSION

CARMINA BURANA

Cantiones profanae

Cantata for chorus, orchestra, soprano solo, tenor solo, baritone solo

By: Carl Orff

Musical Direction by: Jeffrey Kern

Choreography: Scott Jovovitch

Set Production: Tom Page

In 1803 an intriguing manuscript was discovered at the Benedictine monastery of Beuren, a town near Munich in southern Germany. It consisted of poems, songs, and plays written by anonymous "vagantes" (wandering scholars) from the late 13th century. More than 125 years after their initial discovery, the German composer Carl Orff (1895-1982) became fascinated by these writings and in 1937 "Carmina Burana" (literally, "Songs of Beuren"), his musical setting of 24 of these Latin and German songs, had its world premiere in Frankfurt. "Carmina Burana" made Orff's reputation, and it has remained astonishingly popular ever since.

Despite the place where they were found, the songs in "Carmina Burana" are anything but religious. Rather, they deal with such universal secular themes as the joys of alcohol, gambling, and physical love, plus the vagaries of human life (represented by the "Wheel of Fortune"). The lyrics to these songs are sometimes gentle and poetic; more often they are bawdy, satirical, or just plain bizarre (like the tenor's solo sung from the viewpoint of a swan being roasted on a spit). Orff's music clearly reflects the full range of emotions represented in the songs. Shaped by its composer's interest in traditional Bavarian folk dances and the radical works of Igor Stravinsky, "Carmina Burana" is a powerful, dramatic piece characterized by complex rhythms and a strong emphasis on percussion. Orchestras and choirs the world over have performed "Carmina Burana," and Orff would undoubtedly be pleased to know that CD catalogues list more than a dozen recent recordings of his masterwork. But Orff also loved spectacle, and he always intended this piece to include movement, so presumably he would also relish the fact that so many choreographers have tackled this composition and that a German troupe celebrated the 100th anniversary of Orff's birth with a decade-long, worldwide tour of "Carmina Burana," supplementing the usual singers, dancers, and musicians with 45 jugglers and stilt-walkers, a 60-foot-high set, and elaborate fireworks. Parts of "Carmina Burana" (notably the "O Fortuna" section) have also found their way into motion pictures, rock-and-roll stage shows, television commercials, and even football games.

Program Notes by Nancy G. Heller, Ph.D.

Liberal Arts Division

Dance Soloists: Joseph Bunn, Jennifer Cadden, Frances Stohlman, Danielle Torre

Company Dancers: Ashley Ayers, Paige Colas, Holli Colino, Sandra Davis, David Dillow, Samantha Du Buff, Danielle Grimm, Shamonet Haynes, Allen Harmon, Jennifer Hurely, Maya Johnson, Jesse Jones, Kara Kubacki, Kate Lawrence, Sara Lonngren, Mandy Marakowski, Lauren Mathis, Melissa Metro, Sarah Miller, Marvin Millora, Darien Moore, Erington Moore, Mathew Oaks, Maxx Passion, Summer Phillips, Johnica President, Danielle Ragalia, Megan Rumberger, Joseph Rivera, LaSana Saunders-Sharpe, Rachel Slater, Ryan Stauffer, Christina Steigwald, Marissa Signore, Frances Stohlman, Antonio Thomas, Kristen Tillotson, Ashley Wood

SOPRANO SOLOISTS: Annie Sciolla, Patricia Stasis

TENOR SOLOIST: Paul Adkins

BARITONE SOLOIST: Reginald Pindell

UNIVERSITY CHORUS

SOPRANO

LAURA BORUCKI
JAMI BRENNER
AMY CUTTER
SAMANTHA D'ARIENZO
KATHLEEN GAUNT
JAIME KORKOS
AMBER LASHWAY
ASHLEIGH LINKENHEIMER
CHARLOTTE LITTLEHALES
LARISSA LOVEJOY
COLLEEN MCMILLIAN
TERESA PIPITO
LORI REED
ELIZABETH ROSS
NINA SOTO
NORA STEPANITIS
JULIE WILLIAMS
LINDSAY ZIMMERMAN

ALTO

JEANETTE BERRY
CANDACE BIANCHI
ELIZABETH BOYD
JANINE DIAZ
NANCY HELLER *
CARLY JOHNSON
KRISTEN MAXFIELD
LATASHA MORRIS
JESSICA NASELLA
ANDREA NWOKE
IVONNE PADILLA
GINA POLITE
NACEY REYNOLDS
GINA POLITE
THOMPSON BRIELLE
GEM THOMPSON
JESSICA THOMPSON
NICOLE TRANQUILLO
MICHELLE WALL **
FAITH WATSON *

TENOR

JOSHUA ANDERSON
CHRISTOPHER ASCHMAN
JOSEPH BALDACCI
STEVEN BRADSHAW
MARTIN CARPENTER
MICHAEL CEMPROLA
CHRISTOPHER CHAMBERS
KYLE COLLIER
SAMUEL DENT
MICHAEL DOW
DANIEL EURAL
VINCENT FEDERICI
RILEY GODLESKI
AUGUSTO HEINERICI
JONATHAN JENNINGS
STEVEN MONTENEGRO
JOSHUA NEALE
NICOLAS NOCETTI
EUGENE ORLANDO
MARGEL OVERTON
ROBERT PREIM
ANTONIO PRIOLEAU
ROBERT REUSTLE
WALTER RIBEIRO
BRIAN TRAUGER
FREDERICK WASHINGTON
MARCUS WHITAKER

BASS

DOMINIC ANGELELLA
LONNEL BENJAMIN
THEODORE BLOHM
JASON CHUONG
LEE CLARKE
NATHAN COOKE
DANTE DAVIS
PHILIP DAVIS
ANGELO DESTEFANO
NATHAN FARRAR
JOSEPH FERRANTE
CHARLIE HEIM
HARRISON HOROWITZ
CHUCK HUBBARD
KEVIN KORN
TIMOTHY LAPPIN
TYLER LARSEN
EVAN LINDNER
MICHAEL O'BRYAN
DANIEL PALMIERI
JONATHAN REES
ALEX ROBILOTTA
DANIEL SOLOWAY
ROBERT STEIN
ALAN TOKA
NICOLAS TROMBETTA
ANDRE WEBB
ROBERT WHITT
JEFFREY ZIEGLER

UNIVERSITY ORCHESTRA

FLUTE

ANDREW SORENSEN
JOHN REES
JEFF CARMİ

CLARINET

BRIAN ADAMCZYK
STEVE SACAVAGE
MICHELLE WALL **

SOPRANO SAXOPHONE

JEFF CARTER
EVAN MARICH

ALTO SAXOPHONE

IAN O'BEIRNE
NATALIA ESPINOSA

TENOR SAXOPHONE

NASIR DICKERSON
MICHAEL PRACHER

SYNTHESIZER

MATTHEW HYZER
ANNIE SHIN
MARGEL OVERTON

TRUMPET

ROBERT REUSTLE
EVAN LINDNER
JOSH ANDERSON

TROMBONE

HARRISON HOROWITZ
MICHAEL EUSTACE
TED BLOHM

TUBA

CONTRABASS

MICAH JONES *
TIMOTHY LAPPIN
ROBERT WHITT
CRAIG THOMAS *

PIANO

DAVE HARTL *
LINDA HENDERSON *

TYMPANI

MICHAEL WYATT

PERCUSSION

JASON CHUONG
NATHAN COOKE
SAMUEL DENT
WILLIAM GRILLO
ANDREW KRUC

* UArts Faculty

** UArts Staff

Fortuna Imperatrix Mundi

- | | | |
|----|------------------------|--------|
| 1. | O Fortuna | Chorus |
| 2. | Fortune plango vulnera | Chorus |

Primo vere

- | | | |
|----|--------------------|---------------|
| 3. | Veris leta facies | Chorus |
| 4. | Omina sol temperat | Baritone solo |
| 5. | Ecce gratum | Chorus |

Uf dem anger

- | | | |
|-----|---------------------------|-----------|
| 6. | Tanz | Orchestra |
| | | Company |
| 7. | Floret silva | Chorus |
| 8. | Charmer, gipdie varwe mir | Chorus |
| 9. | Reie | Orchestra |
| | Swaz hie gat umbe | |
| | Chume, chum geselle min | |
| | Swaz hie gat umbe | |
| 10. | Were diu werlt alle min | Chorus |

In taberna

- | | | |
|-----|-------------------------|--------------------------------|
| 11. | Estuans interius | Baritone Solo |
| 12. | Olim lacus colueram | Tener Solo and Men's Chorus |
| 13. | Ego sum abbas | Baritone Solo and Men's Chorus |
| 14. | In taberna quando sumus | Men's Chorus |

Cour d'mours

- | | | |
|-----|----------------------|---|
| 15. | Amor volat undique | Soprano Solo and Childrens Chorus |
| 16. | Dies, nox et omnia | Baritone Solo |
| 17. | Stetit puella | Soprano Solo |
| 18. | Circa mea pectoral | Baritone Solo and Chorus |
| 19. | Si puer cum puellula | Baritone Solo and Men's Chorus |
| 20. | Veni, veni, venias | Double Chorus |
| 21. | Intutina | Soprano Solo |
| 22. | Tempus et iocundum | Baritone and Soprano, Solo, Chorus, Children's Chorus |
| 23. | Dulcissime | Soprano Solo |

Balziflor et Helena

- | | | |
|-----|------------------|--------|
| 24. | Ave formosissima | Chorus |
|-----|------------------|--------|

Fortuna Imperatrix Mundi

- | | | |
|-----|-----------|--------|
| 25. | O Fortuna | Chorus |
|-----|-----------|--------|

MYRIAM HERVE-GIL, an award-winning choreographer/teacher, was trained first in her native France and then in New York City, where she was a fellowship student at the Nikolais/Louis Dance Foundation. She has been creating dances since 1984, both for her own troupe ("Cie Herve-Gil," currently celebrating its 20th anniversary) and for numerous organizations throughout Europe and the U.S. Herve-Gil's compositions have been performed at such prestigious venues as the American Dance Festival, the Jacob's Pillow Festival, and the Edinburgh Festival; this popular guest artist has been invited back to U Arts four times since she first came here in 1990.

Myriam would like to give thanks to Marie-Ange Arlot, dancer and choreographer, for translating the Chorus song into sign language.

Philadelphia native **SCOTT JOVOVICH** is a professional dancer, actor, choreographer, and director who has been involved in everything from ballets to Broadway musicals, nightclub acts, and television commercials. He was a principal dancer with six different ballet and modern dance troupes, including the Joffrey Ballet and the Lar Lubovitch Dance Company, plus groups based in England and Korea. Jovovich also appeared in "Jerome Robbins' Broadway," "Fosse," and numerous other New York productions. Locally he has taught at the Rock School of the Pennsylvania Ballet, at his own school (The Academy for the Performing Arts, established in 1991) and, since 2002, at The University of the Arts. The choreography, costumes and set designs for the present production are based on those created by Jovovich for the Brandywine Ballet Theatre's version of "Carmina Burana" in 2003.

JEFFREY KERN is a professional singer, musician, conductor, musical arranger, music director, college professor and arts administrator. At The University of the Arts, where he has been a member of the faculty since 1991, Kern currently serves as Head of the Voice Department. He also conducts the University Chorus, the Handbell Ensemble, and small vocal ensembles, when he is not acting as musical director for productions put on by the School of Theater Arts, creating vocal and orchestral arrangements, or teaching at least eight different courses. (In 1998 Kern received the prestigious Mary Louise Beitzel Award for Distinguished Teaching.) Kern has conducted for the Choral Arts Society of Philadelphia (with which he has been a vocal soloist), various local festival choruses, and numerous church choirs, plus the Voices of the [Philly] POPS. He has played in the orchestra for several Walnut Street Theater productions, and been music director for many community theatre productions. Kern received his B.S. degree in Music Education from Lebanon Valley College and his M.M. from the University of Michigan.

RONEN KORESH, a member of the U Arts dance faculty since 1986, was born and raised in Israel, where he studied traditional Yemenite folk dance and the modern dance technique of Martha Graham. At age 21 Koresh went to New York City to work with the Alvin Ailey American Dance Theater; he then moved to Philadelphia to join the jazz dance company, "Waves." In 1991 he founded the Koresh Dance Company; this group is active locally, tours regularly, and was featured in the August 2004 issue of "Dance" magazine. Koresh has been a guest teacher/choreographer for companies all over the U.S.; he has also created over 50 works for his own troupe. His work has been honored by a variety of prestigious organizations, including the Pennsylvania Council on the Arts and the Pew Charitable Trusts.

REGGIE WILSON is a truly "global" artist. A graduate of New York University's Tisch School of the Arts, he has choreographed, taught, and conducted workshops throughout Africa, the Caribbean, Europe, and the U.S. Wilson is a Guggenheim Fellow and the recipient of a coveted "Bessie" (New York Dance and Performance Award); he has also received grants from the National Endowment for the Arts and the Rockefeller Foundation. In 1989 Wilson formed the Reggie Wilson/Fist & Heel Performance Group, an eclectic New York-based company of dancers and singers that tours extensively. In his work Wilson draws from the movement vocabularies of Africans in the Americas and combines them with post-modern elements, plus his own personal movement style, to create what he likes to call "post-African/Neo-HooDoo dances."